## IN THE WORLD OF MUSIC AND MUSICIANS

## Concerning Caruso's Career

By Grenville Vernon

Enrico Caruso, who next Saturday night celebrates in a gala bill the twenty-fifth anniversary of his operatic as has often been asserted, through that of Heinrich Conried. Mr. Caruso. it is true, arrived in America under the Conried consulship, and the story went about that Conried had discovered Cathe universal reply, "Enrico Caruso." This tale is worthy of a Munchausen, Giovanni Zenatello being engaged in Maurice Grau two seasons before and he sang only one part, that of Fredwho knew little about opera and less work being given on January 22. It about singers, thus reaped the reward made no impression and was not re-

will have appeared in 549 performances and Mr. Caruso as Rébaud, and on Degreatest number of performances was Fanciulla del West," with Emmy Desduring the season of 1907-'08, when he tinn as Minnie, Mr. Caruso as Dick appeared fifty-one times. He made his Johnson, Pasquale Amato as Jack the opening night of the opera season. the great tenor could do to save this The opera was "Rigoletto." His asso- pedestrian opera he did, and it was rethough he showed certain defects of in "Aïda," "Bohème," "Gioconda," "Castyle, which he corrected in later years. valleria Rusticana," "Pagliacci," "Ger-Mr. Krehbiel's review of his debut was mania" and "Tosca."

newcomer, did what he could to make "Armide," it so. He was musically the best Duke "Manon" and "The Girl."

Canio in "Pagliacci," Rodolfo in "La acci," Bohème," Alfredo in "La Traviata" conda," and Edgardo in "Lucia." In all of son, he appeared for the first time as "Carmen," "Bohème," "Aïda,"

Plancon.. On November 23 he made caut," "Rigoletto" and "Carmen." his first appearance as Enzo in "La

vember 29 he added Fernando in Don-"Tosca," "Aida" and "Pagliacci."

Mr. Caruso appeared in several new On December 5 Giordano's "Fedora" received its first American performance, Mr. Caruso singing Loris Ipanow. Mr. Scotti de Siriex and Mmc. Cavalieri Fedora. Despite Mr. Caruso's prestige, the opera made no deep impression and was not revived the folowing season. On January 11 he appeared for the first time in New York as Vasco di Gama in Meyerbeer's "L'Africaine," singing the part in first time at the Metropolitan, Mr. Caruso singing Des Grieux to the Manon of Mme. Cavalieri. On February 11 occurred the first performance at the Metropolitan of "Madama Butterfly," with Miss Farrar in the title part and Mr. Caruso as Pinkerton. In addition to the new operas Mr. Caruso appeared also in "Bohème," acci," "Tosca" and "Rigoletto."

The season of 1907-'08 Mr. Caruso opened in Cilea's "Adriana Lecouvreur." He sang Maurizio and Mme.

He Sings Turiddu

Gatti-Casszza, Mr. Caruso opening it in recent researches have exalted to a "Aida." On December 15 he made his preëminent place in the writing of music for the Catholic Church.

sang for the first time Des Grieux in a revival of Massenet's "Manon." The ed in New York according to the crico in Franchetti's "Germania," the visions of that contract. Conried, first American performance of this successor of one of the peated the next season. Mr. Caruso ost astute operatic managers. also sang in "Gioconda," "Traviata," A brief survey of Mr. Caruso's career "Bohème," "Tosca" and "Faust."

New York will be of interest at the | The season of 1910-'11 opened with sent moment. Up to and including performance of Gluck's "Armide," with of those in French. His ance on any stage of Puccini's "La rrican début on November 23, 1903, opening night of the opera season.

Rance and Dinh Gilly as Ashby. What opening night of the opera season. The great tenor could do to save this point was "Figure 1992". He composer at the great tenor could do to save this point was "Figure 1992". He composer at the great tenor could do to save this point was "Figure 1992". He composer at the great tenor could do to save this point was "Figure 1992". The composer at the great tenor could do to save this point was "Figure 1992". The composer at the composer at the country of the country Mme. Sembrich and Signor peated during the following season His success was immediate, During the year Mr. Caruso appeared

The season of 1911-'12 Mr. Caruso "Rigoletto' is not a tenor's opera, as opened again in 'Aïda," and during the has been said, but Signor Caruso, the year sang in 'Bohème," "Gioconda,"

The season of 1912-'13 Mr. Caruso Mmc. Sembrich thus had a wor- opened as Des Grieux in "Manon Lesthy associate. Signor Caruso has many caut," singing, besides this opera, in the tiresome Italian vocal affecta- "The Girl," "Bohème," "Aïda," "Giotions, and when he neglected to cover conda," "Les Huguenots," "Tosca" and his tones, as he always does when he "Manon." During this season he ap-

Redames in "Aida." yet Mr. Krehbiel he sang Julien in Charpentier's opera one ought to miss the opportunities never repeated. He appeared also durwhich his presence at the Metropolitan ing the season in a revival of "Un Opera House affords." He followed Ballo in Maschera" and in "The Girl," Radames with Cavaradossi in "Tosca," "Aida," "Bohème," "Tosca," "Pagli-"Manon Lescaut" and "Gio-

Mr. Caruso sang no new parts durthese his success was extraordinary, ing the season of 1914-'15. He apand he had become the talk of the peared in "Un Ballo in Maschera," town. On January 23, of the same sea- with which he opened the season, Nemorino in "L'Elisir d'Amore," with conda," "Tosca," "Pagliacci," "Manon," Mme. Sembrich, Mr. Scotti and Mr. 'Les Huguenots' and "Manon Lescaut.'

The season of 1915-'16 he opened Would thy faith were mine. with a new part, that of Samson in Saint-Saëns's "Samson et Dalila," sing-The season of 1904-'05 found Mr. ing it on November 15, with Mme. Mar-Caruso one of the chief props of the garete Matzenauer as Dalila. He also mes in "Aīda," with Mme. Eames, "Bohème," "Aīda," "Tosca," "Pagliacci," Miss Edith Walker, Mr. Scotti and Mr. "Un Ballo in Maschera," "Manon Les-

The season of 1916-'17 Mr. Caruso Gioconda"; on December 5 as Genaro in added "Les Pecheurs des Perles" to the ance of the year; on February 3 as as Nadir on November 11. In addition

vember 29 he added Fernando III Sonitetti's "La Favorita" to his repertory. On December 15 he appeared in another new part, as Elvino in Bellini's "La Sonnambula," and on January 3 in "Le Prophète." Mr. Caruso was be made his first appearance in French which he first sang on March 14; of he made his first appearance in French open, singing the title part in "Faust." in "Le Prophète." Mr. Caruso was not successful in the Montemezzi opera, open, singing the title part in Tauta as it was not a part for him, but he The other addition to his repertory was superb in the Mascagni work, and Grand Ballroom, Wed. Eve., April 2, at 8:30 The artists appearing on this occasion are: "Marta." He also sang during the season in "Rigoletto," "Lucia," "L'Eli-sir d'amara." "Phi popularity it was able to obtain, MARY GARDEN sir d'Amore," "Bohème," "Traviata," Meyerbeer's "Prophète" was revived on February 7, Mr. Caruso having for his chief associates Mmes. Muzio and operas during the season of 1906-'07. Matzenauer. The other operas in which he appeared were "Aïda," "L'Elisir d'Amore," "Bohème," "Rigo-letto," "Marta," "Samson," "Carmen," "Manon Lescaut" and "Pagli-

Mr. Caruso's only new part in the present season has been that of Don Alviro in Verdi's "La Forza del Destino," in which opera he secured one of the great triumphs of his career. This opera was first sung talian, and on January 18 Puccini's on November 15, with Rosa Ponselle, "Manon Lescaut" was given for the Mardones, Thomas Chalmers, Paolo Ananian and Louis d'Angelo as Mr. Caruso's chief associates. He has also sung this season in "Samson," "Aïda," "Paglizcei," "L'Elisir d'Amore," "Bohème," "Marta" and "Lodoletta."

Surely a long and a brilliant record for the singer who has impressed himself upon the world as no tenor has "Traviata," "Marta," "Lucia," "Pagli- impressed himself since the days of

#### Schola Cantorum

The second subscription concert of Cavallari Adriana. The opera made the Schola Cantorum, which will be no impression and received but a given at Carnegie Hall on Wednesday Plano Recital single repetition. On December 6 evening, April 9, will be devoted largeMascagni's "Iris" was revived, with ly to Easter week music. It will offer Assisted b Mr. Caruso as Osaka, Mme. Eames as an unusual opportunity to the concert Iris and Mr. Scotti as Kyoto. The public to compare the two acknowlold parts in which he appeared were in "Alda," "Rigoletto," "Bohème," "Butterfly," "Tosca," "Pagliacei," "Faust," music of old Spain and the Russian "Traviats," "Manon Lescaut" and orthodox music of to-day. Spain will be represented by anthems of Victoria and Morales, this being, so far as records go, the first performance The next season, that of 1908-'09, was here of works by Morales, a composer the first under the direction of Signor of the early sixteenth century, whom

### **Programmes**

Carnegie Hall, 3 p. m., concert by the Philharmonic Society: the Philharmonic Society.

Overture, "The Roman Carnival," Op. 9.

Perlioz Aeolian Hall, 3 p. m., concert by the Symphony Society: Symphony in B minor (unfinished) Schubert Melodrame from "Iphigenia in Aulis"... 

'Les Préludes'' Hippodrome, 8:15 p. m., song recital by John McCormack: Reciat. Deeper and Deeper Still. Handel
Air, Waft Her Angels. Handel
Mr. McCormack
First Movement from the Seventh Concept to Company Series (Series Symphony Society: Organ symphony Saint-Saens Series (Series Symphony Saint-Saens Series Series Symphony Saint-Saens Series Ser Mr. McBeath

The King With the Gray Eyes. Proke
The composer at the piano.
Air de l'Attaque du Moulin. Brut
There poems ifirst performance):
The Lament of lan the Proud. Gr
The Composer at the piano.
Air de l'Attaque du Moulin. Brut
Three poems ifirst performance):
The Lament of lan the Proud. Gr
The Rose of the Night. Gri
The Rose of the Night. Gri
The Composer at the piano.

Acolian Hall, 8:15 p. m., piano recital
by Bella Hecht:
Etudes Symphoniques. Or 12 (1)

Aeolian Hall, 3 p. m., piano recital by Beryl Rubinstein:

Prelude and Fugue in E minor. Mendelssohn Sonata, Op. 57.

Nocturne, Op. 32, No. 1

Sonata, Op. 57.

Nocturne, Op. 32, No. 1

Chopin Nocturne in E. Chopin Serecuse

Scherze Cohara minor.

Le temps a laussie son manues Soir d'ete.

"Le soleil emplit la voute"

"Pourquoi te cuelllir"

"Pleure mon ame"...

"Sur la branche Foiseau"...

Sumer is icumen in (1250)...
Go to bed sweet Muse (1508)...
The Gartan Mother's Lullaby.

Thus Wisdom Sings.

At night.

Aeolian Hall, 3 p. m., piano recital by Reuben Davies. Nocturne in F sharp m Waltz in E minor.... Etude in C sharp minor Ballade in G minor.... Raoul in "Les Huguenots," and on Febhe appeared in "Manon Lescaut,"
ruary 6 as Riccardo in "Un Ballo in
"Aïda," "Samson," "Bohème," "Tosca,"

Marchen " He repeated during the SeaMarchen " He repeated during the SeaMa

ruary 6 as Riccardo in "Un Ballo in Maschera." He repeated during the season his performances in "Lucia," "Traviata," "Bohème," "L'Elisir d'Amore," "Carmen" and "Rigoletto."

"Pagliacci" and "Rigoletto."

Mr. Caruso opened the season of 1905-'06 in "Gioconda," and on Nevember 29 he added Fernando in Don-

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METROPOLITAN OPERA

To-morrow (Mon.) Mat. at 8. (75c to 53). Cog d'Or. Garrison, Sundellus; Diaz. Didur, D'Angelo, Galli-Bolm and entire Ballet. Cd., Monteux. Mon. Eve. at 8:15, Mirellie. Barientos, Howard, Mon. Eve. at 8:15, Mireille. Barlentes. Howard, Hackett, Whitehill, Rothier. Cond., Monteux. Wed. at 8, Samson et Dalila, Matzenauer, Howard; Carriso, De Liuca, Mardones, Analian, Cd., Monteux. Thura. at 8. Triple Bill; Lessad, Temple Dancer, Shonswis. Ponaelie, Easton, Braziau; Althouse, Kingston, Chalmers, D'Angelo, Cond., Moranzoni, Frl. at 8. This. Farrar, Howard; Diaz, Whitshill, Ananian, Cond., Mouteux.

Sat. at 2:15, Amere del tre Re, Musico, Martinelli, Didur, Chalmers, Bada, Cond., Moranzoni, Sat. at 8, Caruse Jublies. Act III Elisir, Act II Pagliacol, Act III Prephete, Barrlentos, Muxle, Matzenauer; Caruso, Scotti, De Luica, Diaz, Mardones. Conductors, Papi, Moranzoni, Bodanzky, TO-NIGHT at 8:20.

VERDI-PUCCINI CONCERT

Acolian Hall, Fri. Eve., March 21, 8:15 GIORNI

AEOLIAN HALL, Sat. Evg., Mar. 22, at 8:15 PIANO RECITAL MALKIN MANFRED Mgt. Haensel & Jones. Steinway Piano.

Acollan Hall, Thursday Aft., Mar. 20. at 2. PIANO RECITAL REUBEN DAVIES

Mgt. Haensel & Jones. Steinway Piano.

AEOLIAN MALL, Priday Evg., March 28. REGITAL LASHANSKA

Plano Recital FRANCES NASH

HULDA LASHANSKA

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\*Dedicated to the Misses Sutro. of the Week Boston Symphony Orchestra: Overture to "Le Roi d'Ys"...........Lalo Nocturne (Clouds, Festivals.) Suite from "Hippolyte et Aricie"...Rameau "Scheherazade"...Rimsky-Korsakoff

FRIDAY Acolian Hall, 3 p. m., song recital by he faro senza Euridice

Prelude and finale from "Tristan and Isolde"

Wagner Letter air from "Eugene Onegin".

Tschaikowsky

Wagner All in the dim Forest (Swedish).

Brother Green (Kentucky Mountains)

Br ..... Liszt The Three Cavaliers (Russian) ....

Aeolian Hall, 3 p. m., song recital by Vera Janocopulos: Plaisir d'Amour...... Pur dicesti.....

Berceuse Scherzo, C sharp minor... The Little Shepherd .... Le fille aux cheveux de lin. Carnegie Hall, 8:30 p. m., tenth an-

Marcella Craft

At the piano:
Mr. Emil Polak (Miss Craft).
Mr. Samuel Chotsinoff (Mr. Jacobsen).

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ceolian Hall, Tues. Eve., March 18, at 8:15

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SEAT SALE OPENS MON. MAR. 24 RITZ, TO-DAY AT 3.

Friends of Music AFOLIAN HALL, Sun. Aft., Mar. 30, at 3. THIRD PIANOFORTE RECITAL SERGE

PROKOFIEFF Mgment, Haensel & Jones, Steinway Piano. Management Daniel Mayer. Stieff Plano.

Mr. Maeterlinck Marries

By Katharine Wright

The news that Maurice Maeterlinck and Georgette Leblanc had parted was that this singular woman visited the United States and was most communi- her desire of invoking something else. cative to the press about the importance of her rôle as Mmc. Macterlinck. Leblanc, a hybrid, monstrou creature." No leading woman could have achieved You look upon her with eager curiosperformance in "Pelléas et Mélisande" guiding star of the Belgian sage. It Georgette Leblanc is the daughter

of a shipowner of Rouen. Discontented at home, she went to Paris, hoping to Bach and engaged her to create the part of later, at the Monna. Brussels, she was a sensation in "La Navarraise," "Thaïs," "Carmen." Later she sang at Bordeaux and Nice. In Paris she gave to suit each song, walking to and fro songs was a translation of Schubert's transformed into a thing of unreguinto a cry of exasperated, fainting she revealed herself a poseuse.

"Mlle. Leblanc is clothed in a long dancer? All this is suggested by this and adored her like a slave. fantastic and seductive costume. But a singer is constantly urged by feminine visions of our ultra-modern poets. She imaginary figure that she composes her other incarnations; and in a tavern where gypsy women meet soldiers she evokes the apparition of a woman of Mantegna or Botticelli, degraded, vile, who gives the idea of a shameless creature that has not lost entirely the

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Wins-Gendron

gracefulness of her original rank. She is never weary of cheapening her origvoluptuous, gross; but in her white diction, in her blithe walk, you divine

In 1911 Georgette Leblanc was imported by Henry Russell to lend glamour to his production of "Pelleas et Mélisande."

said of the singer's performance; aided. So had her yellow, loosely "Miss Leblanc, not to be left behind, twisted hair. This note of artificiality throws her arms about in sculptural was later echoed in her conversation. attitudes and turns the whole thing Seeking to be mysterious, spiritual, Mr. Philip Hale has translated her. "I have not yet regained my con-

Fierens Gaevaert's description of her sciousness," she murmured plaintive robe of plaited tulle, ornamented with tion at the bustle on the pier. Then spangles. Her body, finely propor- she proceeded to describe the "terdrapery. Her nobly modelled shoulders station in Paris, her own terror of the one is absolutely naïve, simple, un- Square Musicals, under the direction e in Grecian fashion. Alma, gypsy Mathilde Deschamps, an angular and ventive genius, a marvel in imaginative Commodore, in Pershing Square, on daughter of the East, princess of the determined woman in a collar and tie, cleverness, a master chiseller, but with- April 2. The opening programme harem, Byzantine empress or Moorish who watched her friend like a hawk out spontaneity."

more ideal image pursues us. The husband, Mme. Maeterlinck informed d'estime."

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in the steamer, a self-evident fact. outdid themselves in her honor. She

ance in opera would be her first in amateurish performance at the oper "I love Debussy's house, in which she contented herself score, but, on the whole, the Mélisande with assuming the attitudes of figures of the play seems to me more real, in stained glass windows, took nothing as it were.'

This was to acquire realism for "Car- the only connecting link between him

porters met her at the dock. What and, imagine, she even gave me fleas!" Maeterlinck is quite another propos a fine admission for the wife of the lion. The news has filtered through "The Double Garden." "But I was earthy. His second wife is young and "Ariane is my favorite part, and be-

"Sei Mir Gegrüsst," which had been regular features and her gray eyes with the utmost simplicity. I myself Rubin Goldmark (New York), Richgo co far as not to change my dress and Aldrich (New York) and George

tle or two, forgotten, in one corner. open until July 15.

"My husband is a man who never was breakfasted, lunched and dined changes his mind," she went on. "He Although Paris is not so very far away dislikes music and has a natural an- and there is a legend in that city that tipathy to cats, which he has expressed her amours would fill a good-sized voltheir forbidding doors to welcome She said that her Boston appear- visitor from France. Her incredibly

more alive, while the Mélisande of the away from her triumph as the wife of opera has necessarily been retouched, the philosopher. When she had a little spare time she fanned the flame of pub On the way to Boston, in the train, lic interest by giving conference she said that she had spent three weeks about Maeterlinck's works. At afterin Granada, with a gitana, Mlle. Trini- noon teas she explained her husband's dad, for her inseparable companion. philosophy and referred to herself as

> All this is changed. The second Mr. has it that Mile. Renée Dahon is legally Maeterlinck's first and only

#### Music Notes

Louis Bailly (Paris), Henry Rabaud (Boston), Frederick Stock (Chicago), Copeland (Boston) constitute the jury Mme. Leblanc was naïvely giving in- which will award the prize of one direct information about her own per- thousand dollars offered by Mrs. F. S. of dinner still littered the room, but Bailey and Copeland at the coming that the coffee and grapefruit of the Berkshire Chamber Music Festival in breakfast tray lurked with a beer bot- Pittsfield, Mass. The competition is

while the other is a wonderfully in- the grand ballroom of the new Hote In Boston the famous woman had and delightful one, the artists being Continuing her monologue about her what might be termed a succes Mary Garden, Enrico Caruso, Arthur The Drama League and Rubinstein and Mischa Elman

AMUSEMENTS

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